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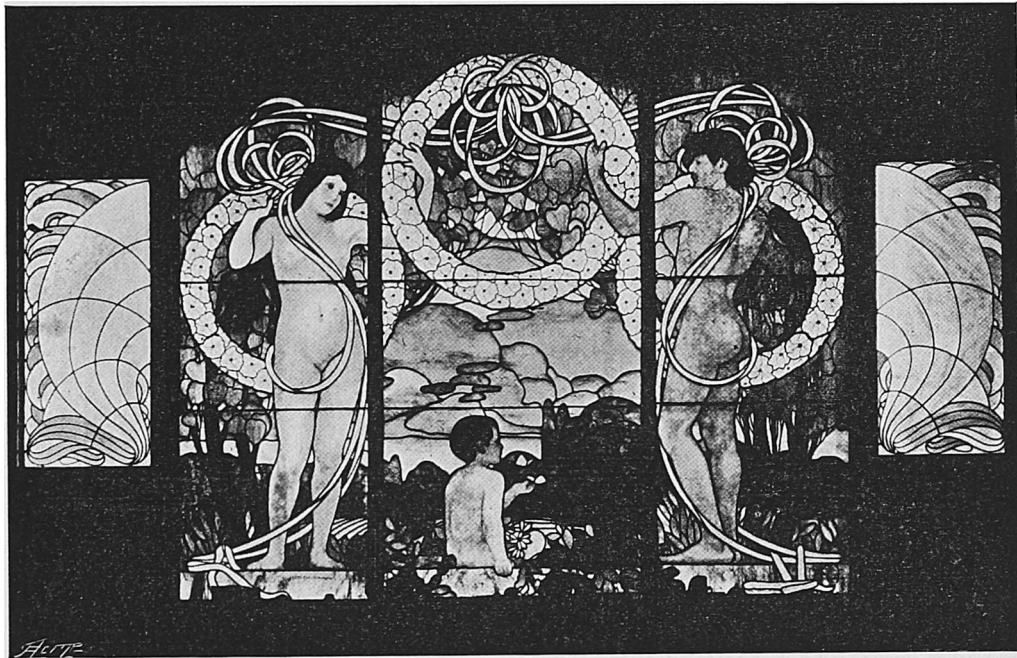
## THE ARTIST

make up (as Argive elders) was beyond reproach; they were aged in appearance and staid in carriage, but never were greybeards with such bright eyes and muscular arms!

It is this element, the un-reality, the un-literality, inevitable in the nature of things, that gives the high artistic value to these plays, and that will cause the 'Agamemnon' to be remembered with keen pleasure by those who were privileged to see it.

MABEL COX.

'Kermesse' as a curiosity, perhaps as a last remnant of that *gaieté Gauloise*. And he might also be told that there is a very real link connecting the theatrical Neuilly Fair and the Great World's Fair between the Trocadéro and the Champs Elysées. Both these displays touch the same line of evolution. The annual weekly fairs have developed into the universal exhibitions. There are only differences of quantity between these fairs, the importance or which extends far into the XIX. Century and



STAINED GLASS WINDOW BY HANS CHRISTIANSEN, DARMSTADT

## I NTERIORS AND FURNITURE AT THE PARIS EXHIBITION. BY W. FRED.

It may well happen that some of the foreigners who have been attracted to Paris by the great World's Fair are taken of an evening to Neuilly. Many booths have been erected there; Harlequin and Columbine show their tricks, and even the political songs at the Marionette Theatres are not very up-to-date; more reflective than stirring. It is a real fair. During the afternoon there are even real stalls where conservative provincials may do their shopping. The stranger is shown this

the great World's Fairs to which the civilised nations have been invited since 1851. The increase of export and import—a natural consequence of the development of railway communication—and the division, to which it led, of industrial labour among the different nations according to their abilities and inclinations; all these factors helped to lessen the usefulness and possibility of the fairs. The facility of postal intercourse and the ever-improving and spreading methods of reproduction replaced the personal

## INTERIORS AT THE PARIS EXHIBITION

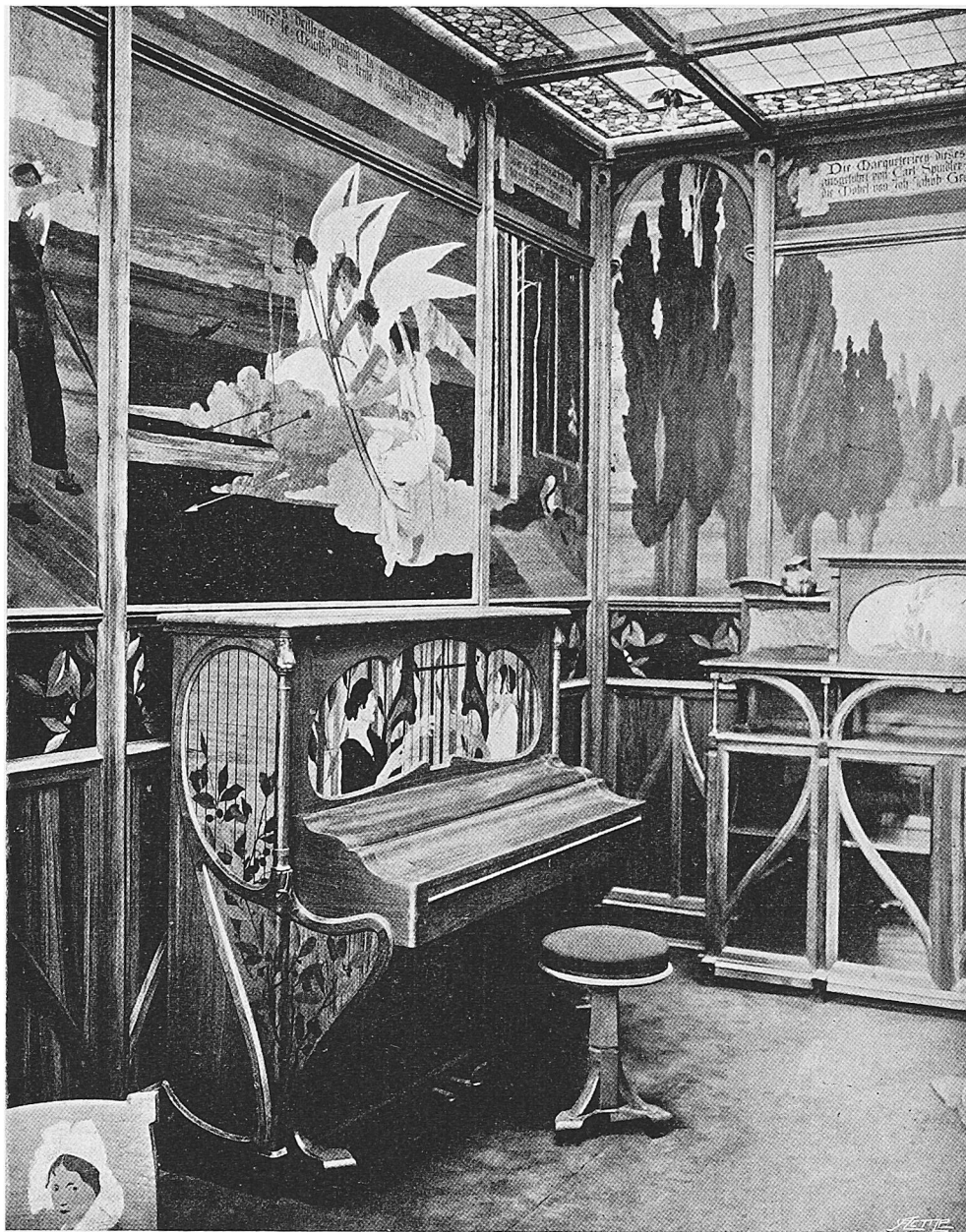


INTERIOR  
BY THE  
MUNICH  
UNITED WORKSHOPS

communication of the fair by communication through letters. Of course the possibility of gaining a general view of the state of industry got lost to a certain extent, but the ever-growing field of activity of the nations gave a new impetus to the ancient institution of the fair. When the British held their first universal exhibition in 1851, it was a World's Fair, a fair in grand style. The different branches of industry were installed side by side, new materials were shown, the machinery halls displayed to a wondering crowd the productions of an industry which had been steadily growing since the second third of the century. Nor was music or entertainment neglected any more than at the village

fair. It was only at the later universal exhibition in Paris in 1889, and at Chicago in 1895, that an instructive purpose was connected with the exposition. The present Paris Exhibition expresses in its very conception this idea, that the visitor is to leave it with an increased stock of knowledge. The purpose of teaching is served, first of all, by the system of grouping together the productions of different nations in the same field of activity. Besides this it has been tried to show the methods of production together with the results. And finally the very complete retrospective exhibitions—embracing 100 years—of the different industrial and art-industrial objects afford an opportunity for

## VILLAGE. FAIRS AND WORLD'S FAIRS



INTARSIA-ROOM BY SPINDLER, STRASSBURG

studying the development of some technique, some art, and the changes in taste. The fairs, which were mostly visited by those immediately interested either as purchasers or sellers, have developed into a display which must not be missed by anybody who takes interest in modern advance.

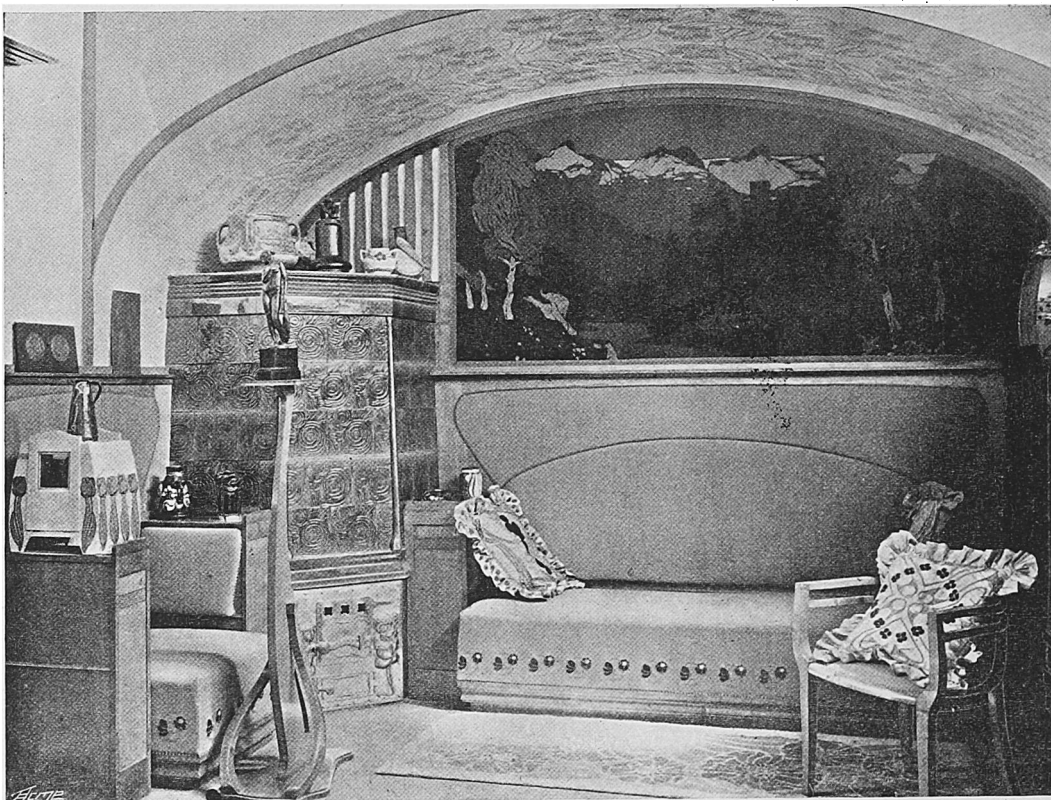
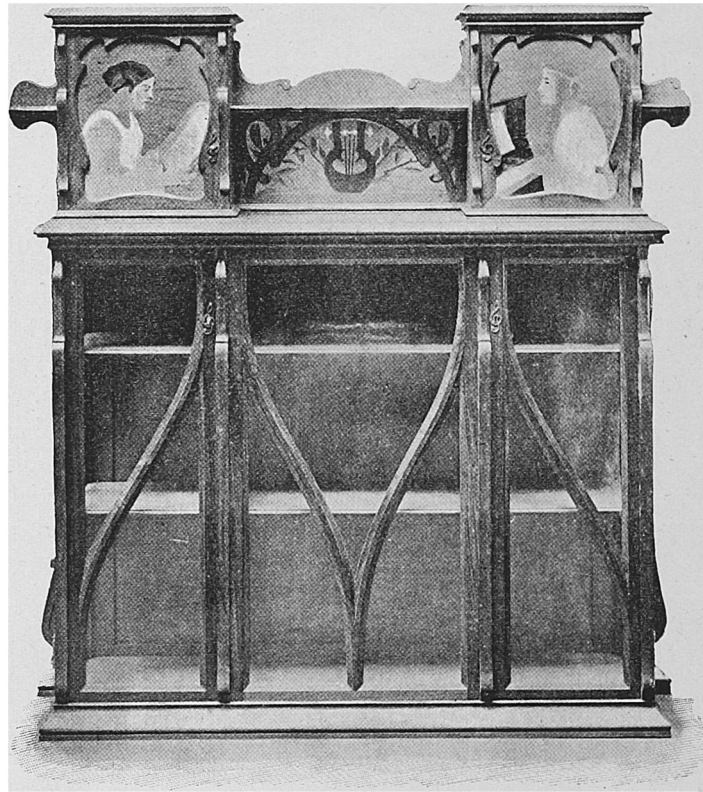
However, it seems we have now reached the highest possible summit of universality. It is too much already! The centralisation of the results

of all the world's labour is no longer possible. There will be no space, no method of arrangement, that is able to unite all these separate exhibitions into a great 'World's Fair.' I believe the next century will be the age for special, though international, exhibitions. There is already too much restlessness, too much variety, not enough possibility of thorough study at this Paris Exhibition.

Together with the introduction in Europe of

## THE PARIS EXHIBITION

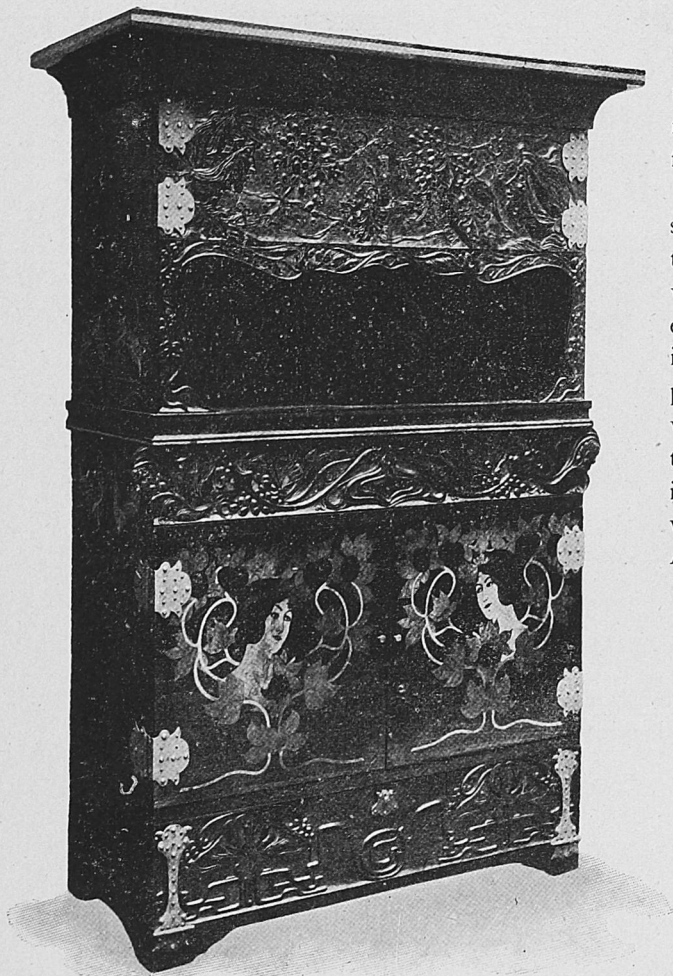
INTARSIA-WORK  
BY SPINDLER (STRASSBURG)



INTERIOR  
BY J. M. OLBRICH, DARMSTADT



## INTERIORS AND FURNITURE



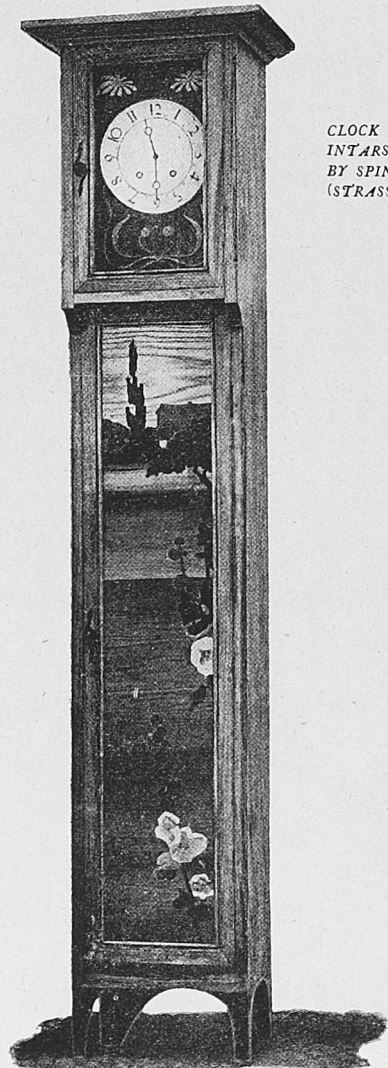
CABINET  
BY CUTLER AND GIRARD, UNITED STATES

Universal Exhibitions came the foundation of permanent expositions of Art and Industry. After the first London World's Fair the South Kensington Museum was founded; the Austrian Museum for Art and Industry followed close upon the Universal Exhibition of 1863, and other capitals followed suit. To these permanent shows, together with the World's Fairs, no small credit is due for the development of the Arts and Crafts of the last century. The social economic importance of the World's Fairs seems to have been very real and beneficial. Particularly such branches of industry as threatened to freeze in ancient techniques, where conventional manner had taken the place of steady development, are revived by international competition.

There is no country that will not derive some indirect benefit from the Paris Exhibition, and

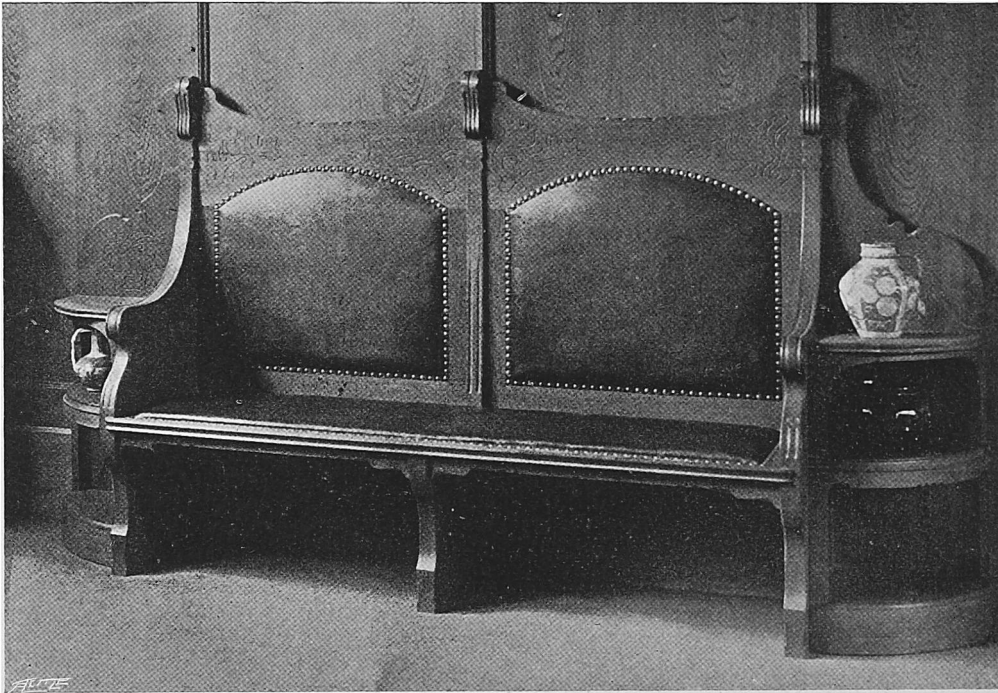
in our limited sphere of Arts and Crafts it is France herself, the hostess, that has been taught the most important lessons, particularly the recognition of the degeneracy of modern French furniture.

It has appeared, and it must be clear to every serious visitor to the *Galerie des Invalides* where the art industries are shown, that the only country whose furniture is beyond the stage of mere experiment is Great Britain. Germany, whose interiors have, perhaps, achieved the greatest popular success, and Austria are still occupied with architects' and painters' experiments. In the French section the number of artistically important interiors is infinitesimal if compared with this great bulk of upholsterers' rooms of the *Louvre* and *Samaritaine* type. Italy clings still



CLOCK WITH  
INTARSIA-PANEL  
BY SPINDLER  
(STRASSBURG)

## THE PARIS EXHIBITION



SOFA BY PFAUN, MUNICH

to wood-carving ; Belgium, curiously enough, is not represented ; and American furniture industry makes a very poor show.

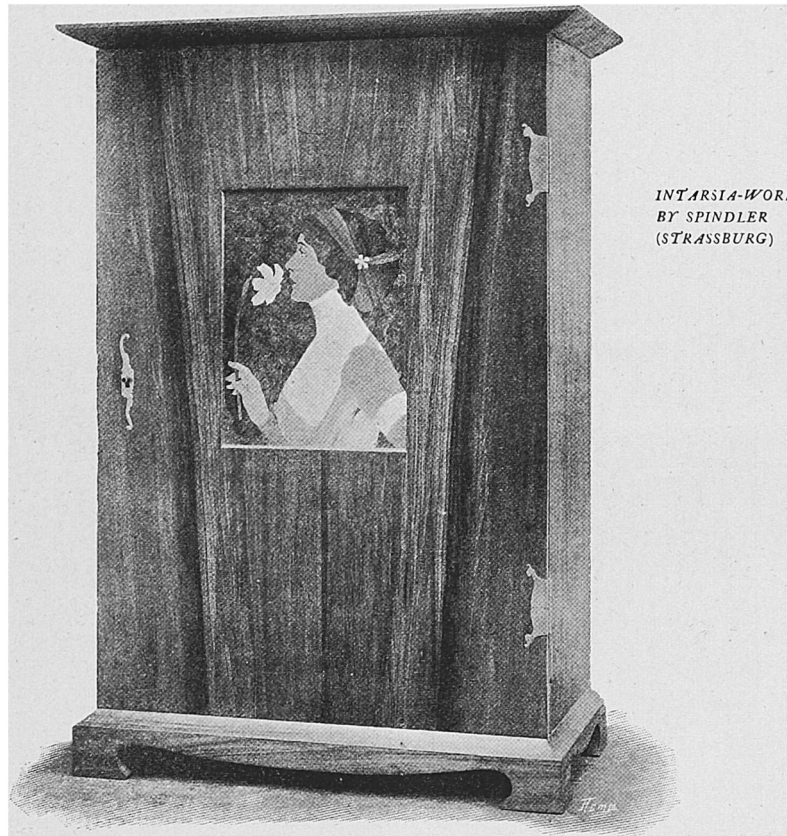
After the renaissance of the late Rococo and Gothic styles in Germany and Austria, the furniture industry of these countries seems to be occupied solely with the effects of curious lines and other eccentricities. The Americans and the French produce their effects by *Marquetry* and *Intarsia* work ; whilst the British are almost entirely dependent on material and construction. These are approximately the outlines of the directions of national taste. In Germany and Austria decoration is the main object, and this is certainly useful for exhibition purposes, because it is sure of success. But the principle of a dwelling-room should be more constructive than decorative. It is just the successful German section that is apt to lead one to condemn what might be called 'artists' furniture.' I am referring to wardrobes, tables, chairs, that have too many ideas, that are too 'clever.' It leads one to repeat again what is really self-evident : that the effect of a sideboard must differ from that of a picture. Only the effect of the interior, as a whole, must produce that sensation which one may reasonably expect

from the furniture and decoration of a home : that it is to reflect the mind of its inhabitants. But this does not mean that every cupboard must have some suggestive decoration, that every chair must express an idea. To all this I shall have to refer when dealing with the Austrian section.

In the German section the reception hall deserves special praise. It is decorated by Prof. Hofacker, of Munich, who has been assisted by many artists, and particularly by the well-known painter, F. Stuck. It is effective by its dimensions, but all the detail is restless.

Among the interiors the most striking are those by the Munich 'United Workshops.' The artists of this association include such men as Obrist, Pankoth and Schmuz-Baudis. There are many good things, but others again seem somewhat too brutal, and the mania of combining various articles of furniture—*f.i.*, two armchairs and a cabinet—is neither modern nor beautiful. This combining *may* be effective in particular cases, when there is a question of more or less architectural construction, but as a rule it seems to me quite inadmissible. At the exhibition of the 'United Workshops' may also be found a number of good single objects, which will have

## THE PARIS EXHIBITION



to be discussed yet. The arrangement of the interiors, of which a hunting-room is the most successful, shows clearly the absence of an architect's hand.

Another interior of the German section owes its origin to Berlepsch, who has gained considerable distinction in raising the level of German Arts and Crafts. He does not shine this time, however; his things are too massive, and in conjunction with Messrs. Buyten, in Düsseldorf, he is employing a new method of etching, called Xylectipom, which has a very restless effect unless it is used with great discretion.

Contrasted with these heavy pieces the reception-room of the Darmstadt Artists' Colony, designed by J. M. Olbrich, appears pleasantly delicate. But it bears too much the character of an exhibition-room, filled to the most remote corner; it is too artificial. Besides, it does not contain any new forms of furniture.

Among the interiors in the old style the

Augsburg Council-room (by Prof. Goetze in Karlsruhe) deserves much praise for the good work.

As far as single pieces of furniture are concerned, the exquisite *Marquetry* work of Messrs. Macco, in Heidelberg, calls for comment, as well as the more modern, well-designed *Intarsia*, by Spindler, in Strassburg, although the form itself is not yet well-developed. Of modern pieces there are but few.

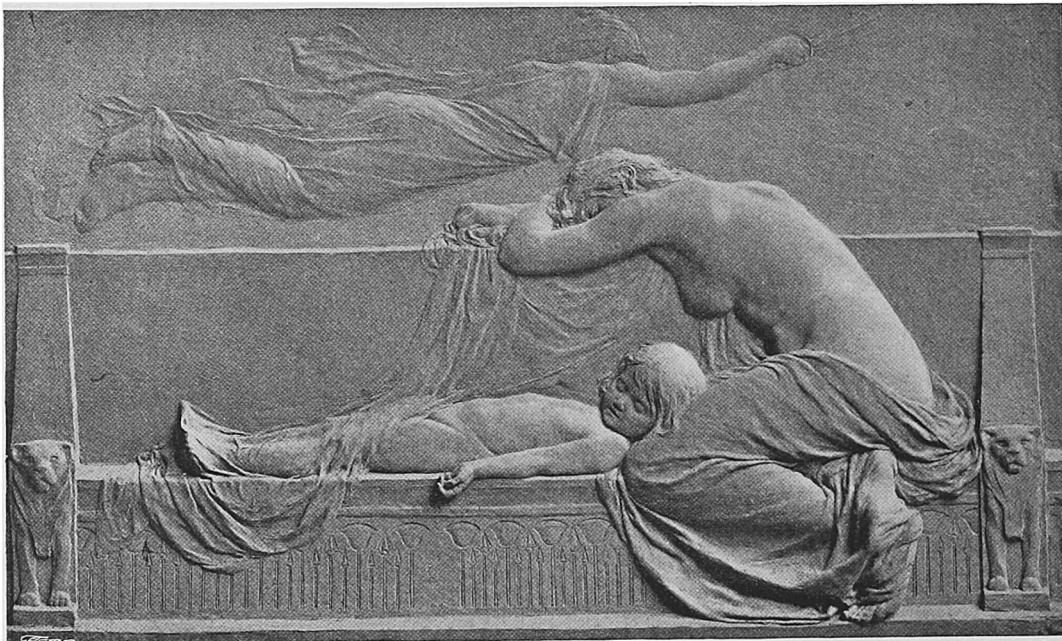
America has sent a lot of office furniture to Paris. The well-known American desks can be seen, made of all kinds of wood. American furniture-industry, so I am told, is confined to Louis XV. and Louis XVI.; of modern work they know but little. Messrs. Cutler and Girard are the only representatives of modern art. They are successful in their endeavours at decorating their furniture with poker-work and sometimes with intarsia work.

English, French and Austrian Art I shall deal with in another article.



## THE ARTIST

INTARSLA-PIANO  
BY MACCO,  
HEIDELBERG  
(Paris Exhibition)



'THE DEATH OF THE FIRST-BORN'  
RELIEF BY ARTHUR G. WALKER